

Production No. 8F18

The Simpsons

"A STREETCAR NAMED MARGE"

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REVISED TABLE DRAFT

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## **"A STREETCAR NAMED MARGE"**

### **Cast List**

HOMER.....DAN CASTELLANETA  
MARGE.....JULIE KAVNER  
BART.....NANCY CARTWRIGHT  
LISA.....YEARDLEY SMITH  
NED FLANDERS.....HARRY SHEARER  
TROY MCCLURE.....PHIL HARTMAN  
APU.....HANK AZARIA  
CHIEF WIGGUM.....HANK AZARIA  
OTTO.....HARRY SHEARER  
HELEN LOVEJOY.....MAGGIE ROSWELL  
MR. BOZWELL.....HARRY SHEARER  
SINCLAIR.....JON LOVITZ  
MS SINCLAIR.....JON LOVITZ  
MISS ARIZONA.....MAGGIE ROSWELL  
DEBORAH JO SMALLWOOD...LONA WILLIAMS  
MAN.....DAN CASTELLANETA  
AUDITIONING WOMAN #1...MAGGIE ROSWELL  
AUDITIONING WOMAN #2...YEARDLEY SMITH  
AUDITIONING WOMAN #3...NANCY CARTWRIGHT  
KRUSTY DOLL.....DAN CASTELLANETA  
MAKE-UP MAN.....HARRY SHEARER  
CAJUN MAN #1.....HANK AZARIA

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CAJUN MAN #2.....HARRY SHEARER  
ACTRESS.....YEARDLEY SMITH  
LIONEL HUTZ.....PHIL HARTMAN  
VIDEO GAME VOICE.....HARRY SHEARER

A STREETCAR NAMED MARGE

by

JEFF MARTIN

ACT ONE

**FADE IN:**

Snappy **MUSIC** and graphics introduce a Miss America-type pageant, hosted by TROY McCLURE.

**ON TV**

TROY McCLURE (V.O.)

Live, from beautiful Laughlin, Nevada:

It's the Miss American Girl Pageant!

A bottle of perfume flies in.

TROY McCLURE (V.O. CONT'D)

Brought to you by Meryl Streep's

"Versatility". Smell like Streep...

For Cheap!

**PULL BACK to:**

**INT. SIMPSON HOUSE - LIVING ROOM**

HOMER, BART and LISA (with notepad) are watching TV.

TROY McCLURE (V.O.)

I'm your host, Troy McClure. And

now... here come the ladies!

**ON TV**

The **CONTESTANTS SING** a cheerful version of Janis Ian's "At Seventeen" as they parade past the camera in colorful costumes saluting their home states.

Scene 1  
cont.

CONTESTANTS

(SINGING) We learned the truth at  
seventeen/ That love was meant for  
beauty queens...

TROY McCLURE (V.O.)

Like Miss South Dakota!... Miss North  
Carolina!... Miss Indiana!...

MISS SOUTH DAKOTA wears a headpiece of Mt. Rushmore with  
her head where Teddy Roosevelt's would be.

MISS NORTH CAROLINA appears to have a giant smoking six-  
foot cigarette sticking through her.

MISS INDIANA'S costume is a circular racetrack which rests  
on her shoulders, with slot-cars going around on it.

BACK TO SCENE

LISA

(KEEPING SCORE) 8.7... 9.3...

(DISDAINFUL) Ew, 6. Back to Tulsa,  
sweetie.

MARGE enters.

MARGE

Kids, I won't be home tonight, I'm  
putting some low-cal microwavable TV  
dinners out to thaw.

Marge holds up a box which reads "Krusty Brand Slender  
Vittles" . We see a slim smiling Krusty holding oversized  
pants away from his waist a la James Coco.

LISA

Yuh huh.

BART

Doh-kay.

Scene 1  
cont.

MARGE

Don't you want to know where I'm going?

Bart and Lisa ignore her.

TROY McCLURE (V.O.)

If you ask me they're all winners!

We'll be cutting our first forty  
contestants right after this.

MARGE

I'm auditioning for a play!

No response.

MARGE (CONT'D)

Homer, did you hear what I said?

HOMER

Buh.

Marge MURMURS.

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER

- Scene 2

Marge is now sitting next to Homer on the couch.

ON TV

Troy McClure is in the audience, chatting with an  
effeminate man in a tuxedo.

TROY McCLURE

One of our celebrity judges tonight is  
Mr. Bozwell, the man behind those  
infamous (MOCK FEAR) "Worst-Dressed  
Lists". (CHIPPER) Mr. Bozwell, can you  
give us a sneak peek at this year's  
list?

Scene 2  
cont.

MR. BOZWELL

All right. Memo to Goldie Hawn:  
Cheerleading tryouts were thirty years  
ago. Let's grow up, shall we?

BOZWELL and Troy share a LAUGH.

TROY McCLURE

Well, I'm sure even Mr. Bozwell has no  
complaints about our evening gown  
competition. Didn't those girls look  
great?

MR. BOZWELL

Oh, were those evening gowns? (TO  
STAGE) Miss Vermont, the Ringling  
Brothers want their tent back.

On the stage, a CONTESTANT wearing a colorful evening gown  
bites her lip and runs off in tears.

MR. BOZWELL (CONT'D)

(PLEASED) What did I say?

BACK TO SCENE

BART

(CHUCKLES) He's such a bitch.

MARGE

(TO HOMER) I'm auditioning for a  
musical version of "A Streetcar Named  
Desire". I went down to the community  
center to sign Maggie up for a swimming  
class and found they'd turned the pool  
into a theatre.

Scene 2  
Cont.

HOMER

Sounds interesting.

MARGE

I've never been in a play before, but I thought it would be a good chance to meet some other adults. I spend all day alone with Maggie... sometimes it's like I don't even exist.

HOMER

Sounds interesting.

Marge MURMURS.

ON TV

— Scene 3

Troy McClure is back on the stage.

TROY McCLURE

It's time to name our five finalists, starting with... Miss Montana!

HOMER (V.O.)

(SMOOTHLY) A beaut from Butte.

TROY McCLURE

Miss South Carolina!

HOMER (V.O.)

Nothin' could be finah.

TROY McCLURE

Miss Delaware!

BACK TO SCENE

HOMER

She, uh... (LONG PAUSE) Good for her.



DISSOLVE TO:

Scene 3  
Cont

**INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER**

**ON TV**

Troy chats with MISS ARIZONA.

TROY McCLURE

Miss Arizona, on my recently cancelled  
sitcom "Handle With Care", my Chicano  
roommate and I showed the funny side of  
racial intolerance. Do you think it's  
right to hate and mistrust other  
cultures?

Miss Arizona thinks hard.

MISS ARIZONA

Well, Abe Lincoln once said, "A man's  
legs should be long enough to reach the  
ground". I think our hearts should be  
long enough to reach out to one  
another.

TROY McCLURE

(LEADS APPLAUSE) Well, I would have  
said arms, but beautifully put.

**BACK TO SCENE**

Lisa WHISTLES and makes a notation on her pad.

LISA

Good talker, superb clog-dancer... I  
think we have a winner.

Scene 3:  
cont.

BART

What? That face could sour milk!

LISA

Looks only count for thirty percent of  
the final score.

BART

(PATS HER KNEE) You just go right on  
believing that, youngster. (WISTFUL)  
Ah, to be eight again.

- Scene 4

In another part of the living room, Marge sits at the piano  
warming up for the audition.

MARGE

(SINGING SCALES) Ah-ah-ah-ah-ah-ah-  
ahhh... Kiss today good bye/ And point  
me towards tomorrow...

HOMER

(ANNOYED) Marge what are you doing?

MARGE

I have to warm up for the audition.

BART

What audition?

MARGE

I told you. It's a musical version of  
"A Streetcar Named..."

LISA

(POINTS TO TV) Look, it's last year's  
winner, Deborah Jo Smallwood!

*Scene 4  
cont.*

ON TV

DEBORAH JO SMALLWOOD

Tonight, my reign as Miss American Girl  
comes to an end. Tomorrow, I fly home  
to Utah and begin a new reign, as co-  
host of "Good Morning Provo".

BACK TO SCENE

Bart brushes away a tear.

BART

Has it been a year already?

LISA

I didn't think she could handle the  
job. How wrong I was.

They join hands.

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - A LITTLE LATER

*Scene 5*

The kids are still watching TV. Maggie is **PLAYING** "Dance  
of the Sugar Plum Fairy" on her xylophone.

HOMER

Maggie! Cut that racket!

Maggie stops playing and walk/crawls off. After a beat,  
Homer picks up the xylophone and noodles around on it.  
Marge enters in her overcoat.

HOMER

(NOTICES COAT) And where exactly are  
you going?

MARGE

(TIRED) I'm auditioning for a play.

Scene 5  
cont.

HOMER

Well, this is the first I've heard  
about it.

MARGE

I told you several times.

HOMER

Let me get this straight. You told me  
you were auditioning for a play, and I  
just sat here and ignored you?

(INCREDULOUS) Listen to what you're  
saying!

MARGE

(UNCERTAIN) Well... I thought I told  
you..

HOMER

Kids, back me up.

BART

He's right, mom.

LISA

Sorry.

HOMER

See Marge, you always say I'm not  
listening, when actually you're not  
saying anything.

MARGE

I'm sorry, Homer.

Scene 5  
cont.

HOMER

(MAGNANIMOUSLY) That's okay. We're  
none of us perfect.

EXT. SPRINGFIELD COMMUNITY CENTER - ESTABLISHING - NIGHT

Scene 6

The marquee reads: "OH, STREETCAR!" - A Musical - Auditions  
Tonight.

INT. THEATRE

Marge enters. A stage full of amateur actors are waiting  
to audition. Many are wearing leotards. We HEAR "On  
Broadway" as they stretch and do VOCAL EXERCISES. Among  
the crowd we can spot OTTO, APU, HELEN LOVEJOY, POLICE  
CHIEF WIGGUM, LIONEL HUTZ, and JASPER. Jasper, who is  
wearing a danceskin and a sweatband, effortlessly stretches  
his leg up over his head. FLANDERS comes up to Marge.

FLANDERS

Howdy-do neighbor.

MARGE

Hi, Ned. I didn't know you were an  
actor.

FLANDERS

Indeedily-doodily. I've even been in  
"Streetcar" once before. I played  
Blanche DuBois! Just part of the fun  
of going to an all-male school.

Flanders GASPS.

FLANDERS (CONT'D)

(POINTS) There he is!

MARGE

Who?

Scene 6  
cont.

FLANDERS

Llewellyn Sinclair. The boy genius of Springfield theatre! Who can forget his all-inmate production of "You're a Good Man Charlie Brown".

SINCLAIR, a young enfant terrible type wearing a caftan, addresses the auditioners.

SINCLAIR

Ladies and gentlemen: This will not be another humdrum community production. I have directed three plays in my career, and I have had three heart attacks. That's how much I care.

MARGE

(WORRIED) Maybe I should have taken a nice calligraphy class.

CHIEF WIGGUM

Forget about it. That Mr. Takahashi's a lunatic.

SINCLAIR

I am not an easy man to work for. While directing "Hats Off to Hanukkah", I reduced more than one cast member to tears. Did I expect too much from fourth graders? The review (PRODUCES SCHOOL PAPER) "Play Enjoyed By All" -- speaks for itself. All right, any questions?

- Scene 7

Marge tentatively raises her hand. Sinclair closes his eyes and massages his temples.

SINCLAIR (CONT'D)

Oh God, she took me seriously when I said "any questions". Why doesn't somebody shoot me? (TO MARGE) Yes?

MARGE

(VERY FLUSTERED) Well, I'm interested in playing Blanche. But I don't have any experience...

SINCLAIR

Well, your audition should be a real hoot.

MARGE

I'm sorry. Please go on with your speech.

SINCLAIR

Oh. May I? (SIGHS) Those auditioning for the role of Stanley... Take off your shirts.

The men, among them Apu, Flanders and Wiggum, AD-LIB confusion.

SINCLAIR (CONT'D)

(THUNDERS) Take off your shirts!

Deshabillez votre chemises! Schnell!

Schnell! Schnell!

The men share puzzled looks but comply. Sinclair looks them over.

Scene 7  
cont

SINCLAIR (CONT'D)

(UNIMPRESSED) Uh huh... uh huh... Ye  
Gods!

ON OTTO

Tattooed on his chest is a large skull with a rose in its  
teeth wearing a top hat.

BACK TO SCENE

OTTO

If you like that, you should see my  
butt.

Sinclair points to Flanders, who has a surprisingly good  
build.

SINCLAIR

You. You're my Stanley.

FLANDERS

Hot diggity!

The other men AD-LIB: "Hey!", "What's the idea?", etc.

MAN

(BRANDO VOICE) Don't we get to read  
lines or nothin'?

SINCLAIR

People will be paying three dollars and  
fifty cents a head to see this show.  
They deserve better than a doughy,  
bloated Stanley.

A shirtless Flanders rejoins Marge.



*Scene 7  
cont*

FLANDERS

How about that, Marge? Li'l ol'

Stanley me! (WIMPY VOICE) "Stella!"

"Stella!"

MARGE

My goodness, Ned, where did you get all  
those muscles?

Without moving, Flanders effortlessly flexes isolated  
muscle groups.

FLANDERS

Oh, these are from yard work... these  
are from isometrics... and these are  
just a gift from the Big Kahuna.

DISSOLVE TO:

*- Scene 8*

INT. REHEARSAL ROOM - A LITTLE LATER

Several women, including Marge, hold script pages center-  
stage. Sinclair listens with his eyes closed, idly  
CLICKING a pen.

AUDITIONING WOMAN #1

(SINGING) Hey look me over...

SINCLAIR

Next.

AUDITIONING WOMAN #2

(SINGING) Let me entertain you...

SINCLAIR

Next.

AUDITIONING WOMAN #3

(SINGING) There's no...

Scene 8  
cont.

SINCLAIR

Thank you. You're all terrible. I'm  
not looking for another leather-lunged  
Broadway belter. Blanche is a fragile,  
delicate flower being trampled by an  
uncouth lout. (SIGHS) Forget it!  
Strike the sets! Clear the stage!  
This production is... wait a minute.

He sees Marge on the phone with Homer.

MARGE

(INTO PHONE) Homer, I'll just be a  
little longer... that's all right, I'll  
clean it up... no, really, just leave  
it... oh, I don't think you'll  
starve... (SADLY) All right, I'll come  
home right now.

Sinclair appears next to Marge. He grabs the phone.

SINCLAIR

(INTO PHONE) Stop bothering my Blanche!

He hangs up as Marge **GASPS**.

FADE OUT:

END OF ACT ONE

Scene 9

ACT TWO

FADE IN:

INT. SIMPSON HOUSE - KITCHEN - MORNING

The family is seated at the breakfast table. Marge is holding her script.

MARGE

I play an aging southern beauty who's driven to insanity by her brutish brother-in-law Stanley.

LISA

Wow! My mother the actress. I feel like Lucie Arnaz-Luckinbill.

BART

Is there any sword fighting in this play?

MARGE

I don't think so.

HOMER

Bart, don't ask stupid questions. (TO MARGE) Is there any nudity?

MARGE

Well, Ned Flanders takes his shirt off.

HOMER

No, I mean good nudity.

MARGE

No, Homer.

*Scene 9  
cont.*

HOMER

Can I bring a little TV to the play?

MARGE

No!

HOMER

(DEFENSIVE) I was going to bring an  
earphone.

MARGE

(ANNOYED MURMUR)

INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - DAY

*Scene 10*

The cast sits on folding chairs arranged in a semi-circle  
on the stage. CIRCLE PAN as they introduce themselves.  
Marge has Maggie on her lap.

HELEN LOVEJOY

My name is Helen Lovejoy, and I'll be  
playing Stella.

OTTO

(HEADPHONES ON) My name is Ot-to, and  
I'm playing Pab-lo.

APU

I am Apu Nahasapeemapetilon. I play  
Steve.

LIONEL HUTZ

Lionel Hutz, Attorney at Law. I'm  
filing a class action suit against the  
director on behalf of everyone who was  
cut from the play. I also play Mitch!

Scene 10  
Cont

MARGE

I'm Marge Simpson, I'll be playing  
Blanche. I made some peanut butter  
brownies for everyone.

Sinclair tastes one.

SINCLAIR

Would anyone else like a bite of  
banality?

WIGGUM

I would.

INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - LATER

Marge and Flanders are rehearsing a scene. Maggie sits on  
a bed onstage. Flanders is shirtless.

SINCLAIR

Stanley, you're pulsing with animal  
lust. You take Blanche and fling her  
roughly to the bed.

FLANDERS

Roger-dodger.

Flanders throws Marge onto the bed and leans over her.  
Maggie crawls over, yanks off Flanders' glasses, and puts  
them on herself.

FLANDERS (CONT'D)

Aww... and me without a camera.

Scene 10  
cont.

SINCLAIR

Mrs. Simpson, Tennessee Williams would  
be rolling over in his grave to see  
what you've done to my sprightly  
musical adaptation of his play.

(HANDING HER A CARD) Here. My sister  
runs a day care center.

MARGE

(LOOKING AT MAGGIE) Well, I guess a  
few weeks wouldn't hurt her.

SINCLAIR

Splendid. But I must warn you, My  
sister lacks my easy good nature!

EXT. DAY CARE CENTER - ESTABLISHING - MORNING

- Scene 11

We see a sign that reads: "AYN RAND SCHOOL FOR TOTS".

MARGE (V.O.)

Well, Maggie is allergic to strained  
pears, and she likes a bottle of warm  
milk before naptime...

INT. DAY CARE CENTER - CONTINUOUS

Marge holds Maggie in a room full of BABIES. There are  
signs on the wall: "A is A", "Reality is Final" and  
"Helping is Futile". Marge looks doubtful.

MS. SINCLAIR

(FEMALE VOICE) A bottle? (HEARTY  
LAUGH) Mrs. Simpson, do you know what a  
baby is saying when she reaches for a  
bottle?

*Scene 11  
cont.*

MARGE

Ba-ba?

MS. SINCLAIR

She's saying, "I am a leech". Our aim here is to develop the "bottle within".

MARGE

But my other children drank from bottles and they turned out -- well, one of them turned out --

MS. SINCLAIR

Naturally you have doubts, Mrs. Simpson, but let me assure you that I started loving this baby the moment you brought her in here. And if you took her away from me now, I... I don't know what I'd do.

MARGE

Oh. Well, be a good girl, Maggie.

Marge hugs her tightly, hands her off and leaves.

MS. SINCLAIR

Maggie, I'm about to give you the greatest gift of all...

Ms. Sinclair promptly **POPS** the pacifier out of Maggie's mouth.

MS. SINCLAIR

... Self-reliance!

*Scene 11  
Cont.*

She opens a locker and tosses the pacifier into a basket on the top shelf filled with other children's pacifiers. From inside the locker we see Maggie's sad face. The door **SLAMS** and we GO TO BLACK.

**INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - DAY**

*- Scene 12*

Marge and Flanders (shirtless) rehearse a climactic scene. Their scripts are in their hands. Right now they're talking through their lyrics.

FLANDERS

You're a dame and I'm a fella.

MARGE

Stanley, stop or I'll tell Stella.

SINCLAIR

Passion, Mrs. Simpson, anger! This man disgusts you!

FLANDERS

All I want is one embrace.

MARGE

I'll twist this bottle in your face...

Marge lamely **TAPS** a breakaway bottle against a table. It doesn't break. Sinclair rolls his eyes. Flanders takes the bottle.

FLANDERS

(AS HIMSELF) Here, let me. Hate to be an armchair Blanche, but I always gave it one of these...

He **BREAKS** the bottle and hands it back to Marge.

FLANDERS (CONT'D)

There's the ol' face-shredder!



Scene 1:  
cont.

## SINCLAIR

(DISGUSTED) Mrs. Simpson, if you set out to push the bile to the tip of my throat... mission accomplished. I'm going to crawl into bed with a bottle of Amaretto. Good day.

He exits. Marge looks very embarrassed.

## INT. DAY CARE CENTER - DAY

Maggie looks up at the locker, then searches for a substitute pacifier. She quickly samples and discards her thumb, a crayon, a rectangular block that distends her mouth, and a Bart bendable action figure (we only see it from behind).

Maggie approaches two other babies, CHAUNCY and AGNES (fat boy, cute girl). She points to herself, at them, and up at the locker. They nod their heads slowly, as if to say "We're in".

DISSOLVE TO:

## INT. DAY CARE CENTER - AN HOUR LATER

At baby-level, we see a row of babies napping on little cots. Suddenly, Maggie's head pops up and looks around. We HEAR the **THEME SONG** from "The Great Escape" as she stealthily rolls to the ground and crawls under the cots, tapping the underside of two of them as she passes. Chauncy and Agnes **FALL OUT** and crawl with Maggie to the locker. They start stacking up blocks and other baby things, passing them up relay-style.

The pile is soon high enough for Maggie to scramble up level to the locker slats, through which she sees the pacifiers. She reaches in and grabs one, only to discover that the handle is too big to fit through the slats. She shakes her head "no" to Chauncy and Agnes, and takes a **QUICK HIT** on the protruding rubber part.

The blocks suddenly give way and Maggie dangles from the pacifier for a moment. She takes one last **SUCK** and **DROPS** to the floor.

*Scene 12  
cont.***INT. DAY CARE CENTER - OFFICE CONTINUOUS**

Ms. Sinclair looks up from reading "The Fountainhead Diet". She gets up to investigate the noise.

**INT. DAY CARE CENTER - PLAYROOM - CONTINUOUS**

Ms. Sinclair comes upon Maggie among the blocks. All the other babies are napping.

MS. SINCLAIR

(STERN) All right, Maggie! You've heard about the box, now you get to see it up close.

She picks up Maggie and heads for the "time-out" playpen. As she passes Chauncy's cot, he tosses Maggie a rubber baseball. She catches it. In the pen, she tosses the ball against the wall, like Steve McQueen as the Cooler King. It keeps BOUNCING OFF her head.

**INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - NEXT DAY***- Scene 13*

Marge rehearses a scene with Helen Lovejoy. As they sing, Homer enters.

SINCLAIR

All right, Stella and Blanche kibitz about Stanley. Let ham-ateur night commence.

HELEN

(SINGS) I love Stanley.

MARGE

(SINGS) He may be manly/ But there's little polish in that Polish man.

HELEN

(SINGS) He can be sweet and kind.

Scene 13  
cont

MARGE

(SINGS) But he still has no more mind/  
Than the sausage of his native land...

HOMER

Mmm... sausage.

Sinclair gives Homer a look.

SINCLAIR

The Obesity Support Group meets down  
the hall.

MARGE

(EMBARRASSED) No, Llewellyn, this is my  
husband.

HOMER

How come you're wearing a kimono?

SINCLAIR

My dear man, this is not a kimono, it  
has never been a kimono, it will never  
be a kimono. (IMPRESSIVELY) This... is  
a caftan!

HOMER

Okay, sweetheart, whatever you say.

SINCLAIR

(TO HELEN AND MARGE) Continue.

MARGE

(MILDLY) The man's an animal. An  
animal... a foul-smelling...

*Scene 13  
cont.*

SINCLAIR

Marge! Marge! I'm asking for white  
hot rage and you're giving me a snit  
fit.

Marge stops rehearsing.

HOMER

Marge, can I get some change for the  
candy machine?

SINCLAIR

(ANGRY) Here!

Sinclair **THROWS** a handful of **CHANGE** on the floor.

HOMER

(PICKING THROUGH CHANGE DELIGHTED)

Hey, there's quarters in here!

MARGE

I just don't see what's so bad about  
Stanley.

Over the following, we see Homer in the background putting  
change in the candy machine and pulling the tab. Nothing  
comes out. He **SHAKES** the tab vigorously and pulls the coin  
return lever. Nothing.

SINCLAIR

Stanley is thoughtless, violent and  
loud.

Homer has escalated from kicking the machine to violently  
wrestling with it. He makes **GRUNTING ANIMAL NOISES**. Marge  
looks worried. Homer **LEAVES FRAME** disgusted.

Scene 13  
cont.

SINCLAIR (CONT'D)

He belongs in an underfunded, small-town zoo. You deserve better than that.

Homer comes running BACK INTO FRAME with a flying kick. Marge looks troubled.

Scene 14

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Homer and Marge are in bed. She studies her script, he plays Gameboy(TM), from which we hear BOWLING SFX. The cartridge is labelled "BOWLING 2000".

MARGE

Homer, can you run some lines with me?

HOMER

(DISTRACTED) Can't Lisa do it?

MARGE

The part calls for a thirty-year-old man.

HOMER

Then have Bart do it.

VIDEO GAME VOICE (V.O.)

Gutterball!

SFX: GUTTERBALL

SFX: GAME BOY(TM) VERSION OF TAPS

HOMER

Thanks a lot, Marge. If I'd made that spare, I would have gotten to see the ball and the pin do a square dance.

Scenic  
cont. 4

MARGE

Homer, why can't you be a little more supportive?

HOMER

Because I don't care, okay? I can't fake an interest in this, and I'm an expert at faking interest in your kooky projects.

MARGE

(GETTING ANGRY) What kooky projects?

HOMER

You know, the painting class, the First Aid course, that whole "Be nice to Grampa" kick.

MARGE

Why didn't you tell me you felt this way?

HOMER

You know, I would never do anything to hurt your feelings. (CHIPPER) Good night.

Homer rolls over.

CLOSE UP - MARGE

She is seething.

MATCH DISSOLVE  
TO:

- Scene 15

**INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - DAY**

Marge still looks angry as she rehearses a scene with Flanders.

**FLANDERS**

(SINGS) You're a gal and I'm a fella.

**MARGE**

(SINGS) Stanley stop or I'll tell  
Stella.

**FLANDERS**

(SINGS) All I want is one embrace.

**MARGE'S POV**

We see Flanders' head transform into Homer's. Then, his bare torso transforms into Homer's fat torso.

**BACK TO SCENE**

**MARGE**

(THUNDERS) I'll twist this bottle in  
your face!

Marge **SAVAGELY BREAKS** the bottle and lunges at Flanders.

**SINCLAIR**

Hallelujah! I've done it again!

(LOOKING DOWN) Ned, you're supposed to  
overpower her.

**FLANDERS**

(DESPERATE) I'm trying... I'm  
trying...

On Ned and Marge **STRUGGLING**, we:

**FADE OUT:**

**END OF ACT TWO**

*Scene 16*

ACT THREE

FADE IN:

INT. SIMPSON HOUSE - DINING ROOM - NIGHT

As the family eats dinner, Marge studies her lines,  
MUMBLING them under her breath.

HOMER

Salt me.

Marge passes Homer the salt.

MARGE

(AS BLANCHE) Heah you ah, Homah.

HOMER

(ANNOYED) Why are you talking like  
that?

MARGE

The play's tomorrow night. Ah've got  
to stay in character.

LISA

(SOUTHERN ACCENT) Hey, Mom, would it  
help if ah talked lahk this, too?

MARGE

It maght.

BART

(COCKNEY ACCENT) An' oi'll talk like  
'is. Bob's yer uncle, mate.

MARGE

That reahllly doesn't help, Baht.



Scene 16  
cont.

LISA

(TO HOMER) Big Daddy, would y'all mind  
passin' a li'l ol' biscuit?

BART

Can I slog off school tomorrow? Got a  
pain in me gulliver.

HOMER

I'm living in a cuckoo clock!

Homer watches Marge go over her lines for a beat.

HOMER (CONT'D)

So when is this play?

MARGE

(SHARPLY) Why? Are you going?

HOMER

Well I gotta, don't I? It's kinda like  
church.

MARGE

(SHARPLY) I'm sure you won't enjoy it.

There's nothing about bowling in the  
play... Oh wait, there is. (LOOKS AT  
WATCH) See you later, kids. I've got  
to go rehearse with Ned.

Marge starts to head out.

HOMER

But Marge, what about dessert?

Scene 16  
Cont.

MARGE

For God's sake, you can pull the lid  
off your own can of pudding!

HOMER

(DEFIANT) Fine. I will!

Homer yanks and **SNAPS** the ring off a can of pudding without  
opening it.

HOMER (CONT'D)

(DISTRAUGHT) Oh no! My pudding is  
trapped forever. Who am I kidding?

I'm nothing without my Marge!

Homer buries his head in his hands.

**EXT. FLANDERS HOUSE - A LITTLE LATER**

- Scene 17

Homer -- carrying a can of pudding in his hand -- looks up  
and sees the silhouettes of Marge and Ned playacting in an  
upstairs room. Flanders is shirtless. He has a bandage on  
his chest where Marge attacked him. [NOTE: When next we  
see Flanders, there is no bandage and he's healed.]

HOMER

(A LA "STELLA!") Maaaarge! Hey,

Maaaaaarrrrge!

**INT. FLANDERS HOUSE - UPSTAIRS ROOM - CONTINUOUS**

We hear Homer yelling outside. Marge seethes.

MARGE

(UNDER HIS BREATH) Keep yelling, you  
big ape.

FLANDERS

Aren't you being a little hard on old  
Homie?

Scene 17  
Cont

MARGE

No, I'm not! When I was young, I was blinded by Homer's good looks and smooth talk. But now I see him for what he is. And as soon as this play's over, I'm going to tell him what I think of him.

FLANDERS

(GASPS)

HOMER (V.O.)

Marge! Marrrrge!

**SFX: AUTOMATIC SPRINKLERS**

HOMER (CONT'D V.O.)

(ANNOYED GRUNT)

FLANDERS

The automatic sprinklers must've come on.

**INT. DAY CARE CENTER - THE NEXT MORNING**

"Great Escape" **MUSIC**. Maggie has stacked several blocks at Ms. Sinclair's office door, and is fiddling with the doorknob using a small screwdriver.

**NEW ANGLE**

At the other end of the room, Chauncy sees Ms. Sinclair's legs approaching, and waves his blanket. Through a series of **QUICK CUTS**, we see the signal relayed to Maggie.

- 1) Agnes **TAPS PEGS** with a toy hammer.
- 2) Another **GIRL** baby picks up a picture book.
- 3) A **BOY** baby **RUNS** one of those lawnmower/cornpopper toys back and forth.

Scene 17  
cont.

Maggie hears the lawnmower/cornpopper and quickly rolls off her perch. The stacked blocks are disassembled. Maggie grabs a rattle and starts **SHAKING IT** like a zombie. Ms. Sinclair walks by.

MS. SINCLAIR

Playing nicely, little humans? Good,  
good. Hello, Maggie. (TO HERSELF)  
Poor little dummdard.

Maggie's eyes follow her into the office. As soon as the coast is clear, she tosses away the rattle.

INT. THEATRE - EARLY EVENING

- Scene 18

Backstage, Sinclair addresses the assembled company.

SINCLAIR

(HUSHED) Perhaps we are all a little  
mad, we who don the cap and bells and  
tread beneath the proscenium arch.

(BUILDING TO A ROAR) But tonight, you  
will all be transformed from dead-eyed  
suburbanites into white-hot grease  
fires of pure entertainment! (TO OTTO)  
Except you, you're not working out.  
I'll be playing your part.

OTTO

Drag.

INT. DAY CARE CENTER - CONTINUOUS

Chauncy hands Maggie a cloth diaper loaded with stuff. Maggie slings it over her shoulder, gives a thumbs-up to the assemblage, and yanks on the venetian blinds cord. The blinds go down, Maggie hangs on to the cord and goes up. She opens a hinged vent and crawls into the airduct.

*Scene 16  
Cont.*

Inside the duct, Maggie crawls along until she's looking down at Ms. Sinclair. Her keys are visible on the desk. Maggie takes a Talking Krusty doll out of the diaper and pulls the string. She quickly clamps it with a clothespin so that Krusty doesn't talk.

Maggie puts a "Barrel of Monkeys" monkey on the ring at the end of the string. Then, she carefully lowers the string and hooks the keys with the plastic chimp. When she takes off the clothespin, the string brings the keys up to her waiting hands.

#### KRUSTY DOLL

Hi kids! (LAUGH) I'm flame retardant!

Ms. Sinclair looks up, startled.

#### CUT TO:

Chauncy is on top of the kiddy slide, which has been moved next to the office door. He hears the Krusty signal and pushes off, sliding into the office door with enough force to **SLAM** it shut. On impact, the doorknobs fall out and **CLANK** to the ground. Ms. Sinclair impotently hollers and pounds on the door.

#### MS. SINCLAIR

Let me out... Let me out! If you want  
to go to a "B" list kindergarten, this  
is the way to do it!...

Ms. Sinclair goes to the phone, but we see Agnes finishing cutting the wire with baby toenail clippers.

#### CUT TO:

Maggie emerges at the other end of the duct. She produces a toy gun and aims through the vent and fires a suction-dart with a string attached at the locker. The dart **STICKS**, and the gun pressed against the vent holds the string at Maggie's end. She hooks a kiddy coat hanger on the string and rappels down to the locker, where she unlocks the padlock, opens the locker, and takes out the pacifier basket. Maggie throws handfuls of pacifiers to the ravenous **BABIES**.

**INT. SPRINGFIELD COMMUNITY CENTER - DRESSING ROOM - EARLY EVENING**

- Scene 1

Marge is being dressed by a WARDROBE MAN and having her hair done by a HAIR MAN. In the chair a MAKE-UP MAN with a powder puff finishes doing Wiggum.

MAKE-UP MAN

Well?

WIGGUM

(POINTS TO CHEEKS) Little more blush.

**EXT. DAY CARE CENTER - EVENING - ESTABLISHING**

HOMER (V.O.)

Maggie, time to go to the...

**INT. DAY CARE CENTER - CONTINUOUS**

Homer, Bart and Lisa enter the nursery dressed for the play. They freeze in their tracks. Echoing the final scene from "The Birds", the room is filled -- every shelf and cranny -- with babies, each one SUCKING a pacifier. The cumulative noise is deafening. Their passive staring is very ominous and creepy.

As **SUSPENSEFUL MUSIC** plays, the Simpsons carefully step through the mob, gingerly pick up Maggie, and carry her out. The babies stare at them and **SUCK MENACINGLY** on their pacifiers, but -- as in "The Birds" -- make no move to stop them.

**EXT. DAY CARE CENTER - CONTINUOUS**

Once outside, the family breathes a **SIGH** of relief. **ALFRED HITCHCOCK** walks by with **TWO DOGS** on a leash.

**INT. SPRINGFIELD COMMUNITY CENTER - THEATRE - NIGHT**

Homer, with Maggie on his lap, sits in the audience with Bart and Lisa. He's fiddling with his program, bored. The **OVERTURE BEGINS**. **APPLAUSE** as the curtain opens, revealing a massive recreation of the New Orleans Superdome, which takes up the entire stage. Wiggum saunters out from stage right, like the Stage Manager in "Our Town".

Scene 19  
cont.

WIGGUM

(SINGS) Long before the Superdome/

Where the Saints of football play.../

The stage and Superdome flat rotate 180 degrees to REVEAL  
the CAST milling about a New Orleans street set.

SFX: LOUD GRATING SQUEAK

WIGGUM (CONT'D)

Lived a city that the damned call home/

Hear their hellish rondelet.../

A large cardboard streetcar flat slides out from the wings.  
The PASSENGERS lean out the windows, and the entire cast  
faces the audience and SINGS.

COMPANY

New Orleans!

Home of pirates, drunks and whores /

New Orleans!

Tacky over-priced souvenir stores /

If you want to go to hell

Then you should take a trip /

To this Sodom and Gomorrah

On the Mississipp /

New Orleans! New Orleans! New

Orleans!

Bart and Lisa share a dubious look. Bart holds his nose.  
Behind them, two CAJUN MEN indignantly get up.

CAJUN MAN #1

Lez go back to de bayou.

CAJUN MAN #2

I'm wiz you, Belizaire.

*Scene 20*

DISSOLVE TO:

Several minutes later, Homer is idly tearing and folding his program, turning it into a paper bamboo tree.

ACTRESS (V.O.)

What's the matter, honey? Are you  
lost?

MARGE (V.O.)

I'm looking for my sister, Stella.

Homer is jolted to attention.

HOMER

Huh?

MARGE

My name is Blanche DuBois.

Marge is dressed in a white suit, gloves, and hat. Her acting is touchingly fragile as the stage darkens and she **SINGS** in the spotlight.

MARGE (CONT'D)

I thought my life would be a Mardi

Gras/

A never-ending party -- ha!/  
I'm a faded Southern dame without a

dime...

Homer stares at her, wide-eyed. We don't know what he's thinking.

DISSOLVE TO:

Marge does a scene with Apu, who wears a cloth cap and carries a newspaper bag labelled: "Evening Star".

APU

I'm collecting for the Evening Star.



Scene 20  
cont.

MARGE

Come here. I want to kiss you, just  
once, softly and sweetly on your mouth.

Apu steps to the front of the stage as Marge freezes in a  
clumsy stagey pose.

APU

(SINGING) I am just a simple paper boy  
/ No romance do I seek / I just wanted  
forty cents / For my deliveries last  
week.

(POINTS TO MARGE) Will this bewitching  
floozy / Seduce this humble newsie?/

(BIG FINISH) Oh what's a paperboy to  
do?

Apu steps back into the scene. Marge kisses him on the  
mouth.

APU (CONT'D)

(AD LIB) Whoo-hoo.

DISSOLVE TO:

Marge flies about the stage on a wire as lasers go off and  
a fog machine pumps smoke. The chorus WAILS like tormented  
souls in hell.

BART

Cool, she can fly!

LISA

I think it's supposed to symbolize her  
descent into madness.

Scene 20  
cont.

BART

Oh yeah? (SMUG) By your logic,

Superman is insane.

Homer continues to stare intently at the stage.

DISSOLVE TO:

Scene 21

Marge, her nerves shattered, is led away by Wiggum, playing the doctor. Flanders, Jasper, Sinclair, and Lionel Hutz sit at the poker table.

MARGE

(TO DOCTOR) Whoever you are, I have  
always depended on the kindness of  
strangers.

The cast breaks into a very upbeat musical finale.

COMPANY

(SINGING) You can always depend on the  
kindness of strangers/ To buck up your  
spirits/ And shield you from dangers...

MARGE

(SINGING) Now here's a tip from Blanche  
you won't regret...

COMPANY

(SINGING) A stranger's just a friend  
you haven't met.

The streetcar flat slides out, Marge and Wiggum step on. It slowly slides off stage, as they smile and wave. The curtain falls. Wild **APPLAUSE**. Bart and Lisa stand on their seats, **CLAPPING** and **HOLLERING** like mad.

Scene 21  
cont

The cast takes their bows, including several DANCERS, ACROBATS and a MAN IN A BEAR SUIT, who holds the bear head under his arm. Wiggum gives a big phoney-baloney bow of complete exhaustion. The NOISE DOUBLES when Marge appears. Flanders hands her a bouquet. The actors link arms as Sinclair comes on stage, blowing kisses to the audience.

SINCLAIR

You people out there -- you're the stars!

Maggie CLAPS excitedly, but Homer doesn't smile or clap -- he just looks numb. Marge sees this and her smile fades. The curtain closes in front of her and the APPLAUSE STOPS.

INT. COMMUNITY CENTER - BACKSTAGE - NIGHT

Marge is taking off her make-up. The rest of the family is with her.

BART

You were great, Mom!

LISA

Everybody was cheering for you.

MARGE

(UNHAPPY) Almost everybody.

WIGGUM

(TO CAST) Follow me down to the station. Cast party in the evidence room.

Apu walks by with a WOMAN on each arm.

— Scene 22

HOMER

Marge, I want to talk to you about this play thing.

*Scene 22  
Cont*

MARGE

(WITH AN EDGE) I've been wanting to talk to you, too. Kids, why don't you go wait in the car?

BART

(TO HOMER) Slip us a few quid guv'nor. I fancy a toffee, I do.

HOMER

Shut up boy.

Bart and Lisa exit.

HOMER (CONT'D)

(TO MARGE) You know, everybody liked the singing and dancing in this play, but it didn't really grab me.

MARGE

(SARCASTIC) Well, what do you know.

HOMER

(HALTINGLY) What got to me was that lady being sad, and how that guy should have been nice to her.

MARGE

(SURPRISED) You noticed that?

HOMER

Well sure. I mean, all she wanted was for him to have good manners. Say! It was a little like you and me!

Scene 22  
cont

MARGE

(COYLY) Oh, I wouldn't say that.

HOMER

No, it was! Like when I act like a boob -- y'know, when I pick my teeth with the mail and you're sore at me 'til I shape up. Sometimes I'm just like that guy.

MARGE

No... you're much sweeter.

She kisses him.

HOMER

Aww, thanks. Anyway, what did you want to tell me, Marge?

MARGE

Oh, nothing.

They walk out the stage door into the moonlit alleyway, holding hands.

HOMER

Y'know what really got to me, Marge? That speech where you compared the guy to an ape. I've known guys like that...

Homer keeps **CHATTERING** and Marge keeps smiling as we:

FADE OUT.

THE END